

MEINEM BESTEN FREUNDE, MEINEM LIEBEN VATER
IN TIEFER VEREHRUNG ZUGEEIGNET.

SALOME

TONDICHUNG FÜR GROSSES ORCHESTER
NACH OSCAR WILDES TRAUERSPIEL.

VON

HENRY HADLEY

OP. 55.

PARTITUR M. 24,— n.
ORCHESTERSTIMMEN NACH VEREINBARUNG.



AUFFÜHRUNGSRECHT VORBEHALTEN.
EIGENTUM DER VERLEGER FÜR ALLE LÄNDER.

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Oskar Wilde's Tragödie „**Salome**“ stellt zu Beginn eine Mondnacht-Szene von orientalischer Pracht dar. Außerhalb des Palastes halten die Soldaten Wacht, drinnen ist ein Fest im Gange. Salome verläßt das Festmahl des Herodes und flüchtet in die erfrischende Kühle der schönen Nacht. Jochanaan wird von Herodes in einem verfallenen Brunnen gefangen gehalten. Salome ist von Jochanaans Stimme, welche Christus anruft, tief ergriffen, und beschließt, ihn zu sehen. Sie überredet den Hauptmann Narraboth, der sie liebt, ihr Jochanaan vorzuführen.

Salome, die herrische und hochmütige, die bis dahin über alle Liebeswerbungen triumphierte, wird nun selbst das Opfer einer verzehrenden Leidenschaft für Jochanaan. Er aber stößt sie, trotz all ihrer Verführungskünste, zurück, und verdammt sie als die Tochter eines gottlosen Weibes, während die Soldaten ihn in sein Gefängnis zurückführen.

Man hört die Musik und das Zechgelage der Festgenossen des Herodes. Letzterer, Salome bei dem Feste vermissend, verläßt den Palast um sie aufzusuchen. Da sie seiner Annäherung gegenüber kalt und verschlossen bleibt, bittet er sie, mit ihm Früchte und Wein zu genießen; doch wird dies Anerbieten verweigert. Schließlich fordert er sie auf zu tanzen und verspricht ihr, wenn sie einwilligt, zu gewähren was ihr Herz verlangt. Endlich läßt sich Salome überreden und führt Herodes den Tanz der sieben Schleier vor.

Von Salomes Reizen und ihrem berückenden Tanze berauscht, legt er ihr sein halbes Königreich zu Füßen; doch danach begehrt sie nicht, sondern erinnert ihn an sein Versprechen und verlangt den Kopf des Jochanaan auf einer silbernen Schale.

Herodes, von bösen Ahnungen erfüllt und auf's höchste bestürzt über dies sonderbare Verlangen, versucht ihren Sinn zu ändern, jedoch vergebens — sie besteht auf ihrer Forderung. Schließlich in größter Verzweiflung, ist er gezwungen, sein Versprechen zu halten.

Nachdem man Salome das Haupt des Jochanaan gereicht, streichelt und liebkost sie es und haucht Liebesworte in sein taubes Ohr. Herodes, entsetzt über das Geschehene und voller Wut und Abscheu gegen Salome, befiehlt ihren sofortigen Tod. Die Soldaten dringen mit ihren Speeren auf sie ein und töten sie.

Oscar Wildes tragedy "**Salome**" presents first a moon-light scene of oriental beauty. Without the Palace the soldiers are keeping guard; within, a feast is in progress.

Salome leaves Herod's banquet and seeks the grateful cool of the lovely night. John the Baptist (Jochanaan) has been made prisoner by Herod in an old well.

On hearing his voice proclaiming the Christ, Salome, is deeply moved and determines to see him. She prevails upon the captain Narraboth, who is in love with her, to have Jochanaan brought forth.

When Salome beholds him, Salome, the Willful and Haughty who has always triumphed in her loves finally herself falls a victim to a consuming passion for Jochanaan.

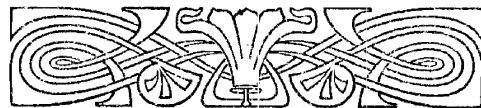
Notwithstanding her pleadings, he repulses and condemns her as the daughter of a wicked woman, while the soldiers reconduct him to his imprisonment. The music and revelry of Herod's banqueters are heard. Missing Salome at the feast, Herod leaves the Palace and seeks her. Upon finding her cold and silent to his advances he asks her to partake of fruits and wine with him. This she refuses to do. Finally he begs her to dance promising her anything her heart desires, if she will but consent.

At last Salome is persuaded and dances the dance of the seven veils for Herod.

Delighted and enchanted with Salome's charms and maddening dance, he lays half his kingdom at her feet. She will have none of it, but, reminding him of his promise, demands the head of Jochanaan in a silver plate.

Herod, superstitious, and now thoroughly alarmed at so extraordinary a request, pleads with Salome. It is of no avail. She will have only what she demanded.

At last to the utter collapse of Herod he is bound to keep his promise. Salome on being presented with the head of Jochanaan fondles and caresses it, breathing words of passion into its deaf ears. Herod in fright of what has been done and in rage and disgust with Salome, orders her instant death. The soldiers rush upon her with their spears and put her to death.



Salome.

Ton - Dichtung.

Henry Hadley, Op.55.

Lento e molto tranquillo.

Lento e molto tranquillo.

Piccolo.

Flauto I.

Flauto II.

Oboi I. II.

Corno Inglese.

Clarinetti I. II.
in A.

Clarinetto basso
in A.

Fagotti I. II.

Contrafagotto.

Corni I. II.
in F.

Corni III. IV.
in F.

Trombe I. II.
in A.

Trombe III. IV.
in A.

Tromboni I. II.

Trombone III
et Tuba.

Timpani

Gran Cassa. Piatti.
Tamburino.
Triangolo. Tam-tam.
Campanella.

Arpa I.

Arpa II.

Violini I.

Violini II.

Viole.

Violoncelli.

Bassi.

Lento e molto tranquillo.

=====

Bassi.

2

R. 8014 E.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II.
in A.

Clar. b.
in A.

Fag. I. II.

C. Fag.

Cor. I. II.
in F.

Viol. I.

Viol. II.

Viole.

Celli.

div.

mf

p

senza sordini

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II.
in A.

Cor. I. II.
in F.

Viol. I.

Viol. II.

Viole.

Celli.

p

cresc.

mf

più

senza sordini

p

mf

sempre incalzando

R. 8014 E.

Fl. I. I.
 Fl. II.
 Ob. I. II.
 C. ingl.
 Clar. I. II.
 in A.
 Fag. I. II.
 Cor. I. II.
 in F.
 Cor. III.
 in F.
 Timp.
 Viol. I.
 Viol. II.
 Viole.
 Celli.
 Bassi.

The score is for page 7 of a musical work. It features a woodwind section (Flutes I & II, Oboes I & II, Cor Anglais, Clarinets I & II in A, Bassoons I & II, Cor Anglais, and Cor I, II, & III in F), a percussion section (Tympani), and a string section (Violins I & II, Viola, Cello, and Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into three measures. The first measure shows the woodwinds and strings playing. The second measure shows the woodwinds and strings playing, with the Oboe I & II playing a five-measure rest. The third measure shows the woodwinds and strings playing, with the Oboe I & II playing a five-measure rest. The dynamics range from *mf* (mezzo-forte) to *f* (forte).

Picc. *mf* *cresc.*
 Fl. I. *f*
 Fl. II. *f*
 Ob. I. II. *f*
 C. ingl. *f*
 Clar. I. II. in A. *f*
 Clar. b. in A. *f*
 Fag. I. II. *f*
 C. Fag. *f*
 Cor. I. II. in F. *f*
 Cor. III. in F. *f*
 Timp. *f*
 Viol. I. *mf*
 Viol. II. *mf* *div.*
 Viole. *mf*
 Celli. *mf*
 Bassi. *mf*

Musical score page 8, featuring woodwinds, brass, and strings. The score is written in G major (one sharp) and 2/4 time. The woodwind section includes Piccolo, Flutes I and II, Oboes I and II, Cor Anglais, Clarinets I and II in A, Clarinet B in A, Bassoons I and II, and Contrabassoon. The brass section includes Cor Anglais, Horns I and II in F, Horn III in F, and Timpani. The string section includes Violins I and II, Viola, Cello, and Bass. The score shows a crescendo in the woodwinds and strings, with dynamic markings of *mf* and *f*. The woodwinds play a melodic line with triplets and sixteenth notes. The strings play a rhythmic pattern of eighth notes. The woodwinds and strings are marked with *mf* and *cresc.* in the third measure. The woodwinds also have *f* markings in the first and second measures. The strings have *mf* markings in the first and second measures. The woodwinds have *f* markings in the first and second measures. The strings have *mf* markings in the first and second measures.

Tempo I e molto maestoso.

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II. in A.

Clar. b. in A.

Fag. I. II.

C. Fag.

Cor. I. II. in F.

Cor. III. IV. in F.

Timp.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

f *ff* *mf* *ff* *mf*

Tempo I e molto maestoso.

4

Fl. I. *poco a poco decresc.*

Fl. II. *poco a poco decresc.*

C. ingl. *p espress.*

Clar. I. II. in A *poco a poco decresc.* *p*

Clar. b. in A *poco a poco decresc.* *p*

Fag. I. II. *poco a poco decresc.* *p*

C. Fag. *poco a poco decresc.* *p*

Cor. I. II. *poco a poco decresc.*

Cor. III. IV. *poco a poco decresc.*

Timp. *poco a poco decresc.* *p*

Arpa I. *poco a poco decresc.*

Viol. I. *poco a poco decresc.* *p*

Viol. II. *poco a poco decresc.* *p*

Viole. *poco a poco decresc.* *p*

Celli. *div.* *poco a poco decresc.* *p*

Bassi. *poco a poco decresc.* *p*

4

C. ingl. *perdendosi*

Timp. *perdendosi*

Viol. I. *p* *perdendosi*

Viol. II. *p* *perdendosi*

Viole. *p* *perdendosi*

Celli. *p* *perdendosi*

Bassi. *perdendosi*

Allegro animato.

C. ingl. *p*

Trombe I. II. in Bb. *f*

Trombe III. IV. in Bb. *f*

Timp. *f*

Viol. I. *p*

Viol. II. *p*

Viole. *p*

Celli. *p*

Bassi. *p*

Allegro animato.

*muta E-Eb
muta B-Bb*

Fl. I.

Fl. II.

Ob. I. II.

Clar. I. II.
in B \flat

Fag. I. II.

Cor. I. II.

Cor. III. IV.

Trombe I. II.
in B \flat

Trombe III. IV.
in B \flat

Timp.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

5

Picc. *cresc.*

Fl. I. *cresc.*

Fl. II. *cresc.*

Ob. I. II. *cresc.*

C. ingl. *ff*

Clar. I. II. in B \flat

Fag. I. II. *cresc.* *ff*

C. Fag. *ff*

Cor. I. II. *ff*

Cor. III. IV. *ff*

Trombe I. II. *ff*

Trombe III. IV. *ff*

Tr-bni I. II. *cresc.*

Tr-bne III. Tuba. *ff*

Timp. *ff*

Arpa I. E \flat B \flat D \flat *ff*

Arpa II. E \flat B \flat D \flat *ff*

Viol. I. *cresc.* *ff*

Viol. II. *cresc.* *ff*

Viole. *cresc.* *ff*

Celli. *cresc.* *ff*

Bassi. *cresc.* *ff*

5

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, with parts for various instruments listed on the left side. The instruments include Piccolo, Flutes (Fl. I, II), Oboes (Ob. I, II), Clarinet in Bb (Clar. I, II), Bassoon in Bb (Clar. b. in Bb), Bassoon (Fag. I, II), Cor Anglais (C. ingl.), Horns (Cor. I, II, III, IV), Trumpets (Tr. bni I, II), Trombone III (Tr. bne III), Tuba, Timpani (Timp.), Violins (Viol. I, II), Viola (Viole.), Cello (Celli.), and Basses (Bassi.).

The score is written in 2/4 time. It features various musical notations, including notes, rests, and dynamic markings. The dynamic marking "sempre cresc." (sempre crescendo) is repeated for several instruments, indicating a continuous increase in volume. Fingerings are indicated by numbers like "6" and "3". The score is divided into measures, with bar lines separating them. The overall layout is typical of a professional musical score, with clear notation and instrument labels.

Picc.
 Fl. I.
 Fl. II.
 Ob. I. II.
 C. ingl.
 Clar. I. II. in B \flat
 Clar. b. in B \flat
 Fag. I. II.
 C. Fag.
 Cor. I. II.
 Cor. III. IV.
 Trombe I. II.
 Trombe III. IV.
 Tr-bni I. II.
 Tr-bne III. Tuba.
 Timp.
 Viol. I.
 Viol. II.
 Viole.
 Celli.
 Bassi.

Musical notation includes notes, rests, and dynamic markings such as *ff*, *ffz*, *tr*, *a2*, and *I*. The score is divided into measures, with various musical notations such as notes, rests, and dynamic markings (ff, ffz, tr, a2, I).

6

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II.
in B \flat

Fag. I. II.

C. Fag.

Cor. I. II.

Cor. III. IV.

Tr. bni I. II.

Tr. bne III.
Tuba.

Viol. I.

Viol. II.

Viola.

Celli.

Bassi.

6

Picc.
 Fl. I.
 Fl. II.
 Ob. I. II.
 C. ingl.
 Clar. I. II.
 in B \flat
 Fag. I. II.
 Cor. I. II.
 Cor. III. IV.
 Trombe I. II.
 in B \flat
 Tr. bni I. II.
 Tr. bne III.
 Tuba.
 Timp.
 Viol. I.
 Viol. II.
 Violen.
 Celli.
 Bassi.

gestopft
 gestopft
 con sordini
 div.
 div.

a 2
 I

R. 8014 E.

Picc. *cresc.*
 Fl. I. *cresc.*
 Fl. II. *cresc.*
 Ob. I. II. *cresc.* a 2
 C. ingl. *cresc.*
 Clar. I. II. in B \flat . *cresc.*
 Clar. b. in B \flat . *cresc.*
 Fag. I. II. *cresc.*
 Cor. I. II. in F. *cresc.*
 Cor. III. IV. in F. *cresc.* III
 Viol. I. *mf* *cresc.*
 Viol. II. *cresc.*
 Viole. *cresc.*
 Celli. *cresc.*
 Bassi.

20

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II.
in B \flat .

Clar. b.
in B \flat .

Fag. I. II.

C. Fag.

Cor. I. II.
in F.

Cor. III. IV.
in F.

Timp.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

This musical score page, numbered 20, contains the following instruments and their parts:

- Picc.**: Piccolo part, starting with a forte (*f*) dynamic and a trill.
- Fl. I.**: First Flute part, starting with a forte (*f*) dynamic and a trill.
- Fl. II.**: Second Flute part, starting with a forte (*f*) dynamic and a trill.
- Ob. I. II.**: Oboe parts, starting with a forte (*f*) dynamic and a trill.
- C. ingl.**: English Horn part, starting with a forte (*f*) dynamic and a trill.
- Clar. I. II. in B \flat .**: Clarinet parts in B-flat, starting with a forte (*f*) dynamic and a trill.
- Clar. b. in B \flat .**: Bass Clarinet part in B-flat, starting with a forte (*f*) dynamic and a trill.
- Fag. I. II.**: Bassoon parts, starting with a forte (*f*) dynamic and a trill.
- C. Fag.**: Contrabassoon part, starting with a forte (*f*) dynamic and a trill.
- Cor. I. II. in F.**: Horn parts in F, starting with a forte (*f*) dynamic and a trill.
- Cor. III. IV. in F.**: Horn parts in F, starting with a forte (*f*) dynamic and a trill.
- Timp.**: Timpani part, starting with a forte (*f*) dynamic and a trill.
- Arpa I.**: First Harp part, starting with a forte (*f*) dynamic and a trill.
- Arpa II.**: Second Harp part, starting with a forte (*f*) dynamic and a trill.
- Viol. I.**: First Violin part, starting with a forte (*f*) dynamic and a trill.
- Viol. II.**: Second Violin part, starting with a forte (*f*) dynamic and a trill.
- Viole.**: Viola part, starting with a forte (*f*) dynamic and a trill.
- Celli.**: Cello part, starting with a forte (*f*) dynamic and a trill.
- Bassi.**: Bass part, starting with a forte (*f*) dynamic and a trill.

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II. in Bb.

Clar. b. in Bb.

Fag. I. II.

C. Fag.

Cor. I. II. in F.

Cor. III. IV. in F.

Trombe I. II. in Bb.

Trombe III. IV. in Bb.

Tr. bni I. II.

Tr. bne III & Tuba.

Timp.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

muta Bb-G

ff

f

à 2

Poco largamente.
Grosse Fl.

Picc.
 Fl. I.
 Fl. II.
 Ob. I. II.
 Clar. I. II.
 in B \flat .
 Clar. b.
 in B \flat .
 Fag. I. II.
 C. Fag.
 Cor. I. II.
 in F.
 Cor. III. IV.
 in F.
 Trombe I. II.
 in B \flat .
 Trombe III. IV.
 in B \flat .
 Tr. bni I. II.
 Tr. bne III
 & Tuba.
 Timp.
 Viol. I.
 Viol. II.
 Violen.
 Celli.
 Bassi.

molto marc.
fff
fff molto marc.
tr
ff

Poco largamente.

poco a poco ritardando

8 quasi Lento

Timp. *trm*
 Solo I Viol. *p*
 Tutti. *ppp*
 8 div.
 Celli div. *ppp*
 poco a poco ritardando
 8 quasi Lento

Fl. III. *pp*
 Fl. I. *p*
 Fl. II. *pp*
 Clar. I. II. in A. *pp*
 Clar. b. in A. *p*
 Viol. I. *pp*
 8
 Viol. II. *pp*
 Viole. *ppp*
 Tutti. *espress.*
 Celli div. *pp*

Fl. III. *pp*

Fl. I. *pp*

Fl. II. *pp*

Ob. I. II. *Solo I*

Clar. I. II. in A. *Solo I*

Clar. b. in B. *molto espress.*

Viol. I.

Viol. II.

Viole.

Celli. *Solo Cello.* *dim.*

Muta Picc.

9 Con ardore.

Ob. I. II.

C. ingl. *mf cresc.*

Clar. I. II. in A. *mf cresc.*

Clar. b. *p cresc.*

Fag. I. II.

C. Fag.

Cor. I. II. in F. *p cresc.*

Cor. III. IV. in F. *p cresc.*

Tr. bni I. II.

Tr. bne III & Tuba. *mf*

Timp. *p cresc.*

Arpa I.

Viol. I.

Viol. II.

Viole.

Solo Cello.

Celli. *p cresc.*

Bassi. *p cresc.*

Tutti V. *pizz.*

Picc.
 Fl. I.
 Ob. I. II.
 C. ingl.
 Clar. I. II. in A.
 Clar. b.
 Fag. I. II.
 C. Fag.
 Cor. I. II. in F.
 Cor. III. IV. in F.
 Trombe I. II. in A.
 Trombe III. IV. in A.
 Tr. bni I. II.
 Timp.
 Arpa I.
 Arpa II.
 Viol. I.
 Viol. II.
 Viole.
 Celli.
 Bassi.

Picc.
 Fl. I.
 Fl. II.
 Ob. I. II.
 C. ingl.
 Clar. I. II.
 in A
 Clar. b.
 in A
 Fag. I. II.
 C. Fag.
 Cor. I. II.
 in F
 Cor. III. IV.
 in F
 Trombe I. II.
 in A
 Trombe III. IV.
 in A.
 Tr-bni. I. II.
 Tr-bne. III.
 & Tuba
 Timp.
 Arpa I.
 Viol. I.
 Viol. II.
 Viole.
 Celli
 Bassi

cresc.
ff
mf
cresc.
ff
mf
cresc.
ff
mf
cresc.
ff
mf
cresc.
ff
mf
cresc.
ff
mf
cresc.
ff
mf

Gran Flauto. (10)

Picc. *p*

Fl. I. *p*

Fl. II. *p*

Ob. I. II. *I. con espress.*

C. ingl. *con espress.*

Clar. I. II. in A *con espress.*

Clar. b. in A *p*

Fag. I. II. *p*

Cor. I. II. in F

Cor. III. IV. in F

Trombe I. II. in A

Trombe III. IV. in A

Tr-bni. I. II.

Tr-bne. III. & Tuba

Timp.

Arpa I.

Arpa II.

Viol. I. *p*

Viol. II. *p*

Viole. *p*

Celli. *p*

Bassi. *pizz.*

(10) *p*

R. 8014 E.

con tenerezza *Poco più mosso.*

Fl. I. *pespress.*

Ob. I. II. *rit.* *pespress.*

C. ingl. *rit.*

Clar. I. II. in A *pp* *rit.*

Clar. b. in A *pp*

Fag. I. II. *pp*

Cor. I. II. in F *agitato* *marc.*

Cor. III. IV. in F *III marc.* *rit.*

Timp. *muta E^b-E^h*

Viol. I. *con tenerezza* *pespress.*

Viol. II. *rit.* *pp*

Viole. *pp*

Celli *pp*

Bassi *pp*

Poco più mosso.

Ancora meno mosso. 11

Fl. I. *p*

C. ingl. *p*

Clar. I. II. in A *molto tranquillo* *p*

Clar. b. in A *p*

Viol. I. *pp*

Viol. II. *pp*

Viole. *pp*

Celli *pp*

Bassi *pp*

Ancora meno mosso. 11

R. 8014 E.

Fl. I.

Ob. I.

Tr-bne III & Tuba

Timp.

Viol. I.

Viol. II.

Viola.

Celli

poco più moto

p

III. *pronunziato hervortreten marc.*

mf

poco più moto

poco più moto

Allegro veemente.

Fl. I.

Ob. I.

Clar. I. in B \flat

C. Fag.

Cor. I. II. in F

Viol. I.

Viol. II.

Viola.

Celli

f

f

In B \flat

f

Solo I.

mf

dim.

f

ffp³

dim.

p

f

ffp³

dim.

p

f

ffp³

dim.

p

f

ffp³

dim.

p

Allegro veemente.

Moderato maestoso.

13

Clar. b. in B \flat

Fag. I. II.

C. Fag.

Cor. I. II. in F

Cor. III. IV. in F

Tr-bni. I. II.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

mf cresc.

mf marc.

sempre f cresc.

cresc.

13

Ancora più moto.

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II. in B \flat

Clar. b. in B \flat

Fag. I. II.

Cor. I. II. in F

Cor. III. IV. in F

Timp.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

div.

Ancora più moto.

This is a page of a musical score, likely for a symphony, featuring various instruments. The page is numbered 14 at the top center and bottom center. The instruments listed on the left are: Picc., Fl. I., Fl. II., Ob. I. II., C. ingl., Clar. I. II. in Bb, Clar. b. in Bb, Fag. I. II., Cor. I. II. in F, Cor. III. IV. in F, Trombe I. II. in Bb, Tr-bni. I. II., Timp., Viol. I., Viol. II., Viole., Celli., and Bassi.

The score includes musical notation for each instrument, with dynamics such as *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). There are also performance instructions like "pronunciato heraustreten" (pronounced, step forward) and "Muta Eb - Db" (Change to Eb - Db).

The page is a high-resolution scan of a printed musical score, showing the staves and the handwritten musical notation. The instruments are arranged in a standard orchestral layout, with woodwinds and brass in the upper staves and strings in the lower staves.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II.
in B \flat

Fag. I. II.

C. Fag.

Cor. I. II.
in F.

Trombe I. II.
in B \flat

Tr.-bni I. II.

Tr.-bne III.
& Tuba

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

f

ff

mf

div.

3

R. 8014 E.

Gran Flauto
rit. Meno mosso ma un poco tranquillo. Picc.

Picc. *p*

Fl. I. *p*

Fl. II. *p*

Ob. I. II. *p* *espress.*

C. ingl. *p* *espress.* *poco cresc.*

Clar. I. II. in B \flat *p*

Clar. b. in B \flat *p*

Fag. I. II. *p* *poco cresc.*

C. Fag. *p*

Cor. I. II. in F. *p* *poco cresc.*

Cor. III. IV. in F. *p* *poco cresc.*

Trombe I. II. in B \flat

Trombe III. IV. in B \flat

Tr. bni. I. II. *pp*

Tr. bne. III. & Tuba. *pp* Muta B - B \flat

Timp.

Piatti.

Viol. I.

Viol. II.

Viole. *p* *poco cresc.*

Celli. *p* *poco cresc.*

Bassi. *p* *poco cresc.*

rit. Meno mosso ma un poco tranquillo.

15

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II. in B \flat

Clar. b. in B \flat

Fag. I. II.

Cor. I. II. in F.

Cor. III. IV. in F.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

p

mf

sempre cresc.

f

div.

IV

Solo I

a 2

15

Molto maestoso.

Picc. *molto cresc.* *ff*
 Fl. I. *molto cresc.* *ff*
 Fl. II. *molto cresc.* *ff*
 Ob. I. II. *molto cresc.* *ff* *mf* *p*
 C. ingl. *molto cresc.* *ff* *mf* *p*
 Clar. I. II. in B \flat *molto cresc.* *ff* *mf* *p* *marc.*
 Clar. b. in B \flat *molto cresc.* *ff* *mf* *p*
 Fag. I. II. *molto cresc.* *ff* *mf* *p*
 C. Fag.
 Cor. I. II. in F. *molto cresc.* *ff* *mf* *p*
 Cor. III. IV. in F. *molto cresc.* *ff* *mf* *p*
 Trombe I. II. in B \flat *ff*
 Tr.-bni. I. II. *f*
 Tr.-bne. III. & Tuba. *f*
 Timp. *f*
 Viol. I. *molto cresc.* *ff*
 Viol. II. *molto cresc.* *ff*
 Viole. *molto cresc.* *ff*
 Celli. *molto cresc.* *ff* *mf* *pizz.* *marc.* *p*
 Bassi. *ff* *p*

Molto maestoso.

16 Un poco più mosso. ♩ = ♩

Fl. I. *mf*

Fl. II. *mf*

Ob. I. II. *mf*

C. ingl. *mf*

Clar. I. II. in B \flat *mf animando*

Clar. b. in B \flat *mf*

Fag. I. II. *mf*

Cor. I. II. in F.

Cor. III. IV. in F.

Viol. I. *mf*

Viol. II. *mf*

Viole. *mf animando*

Celli. *mf arco*

Bassi. *mf*

16 Un poco più mosso.

Fl. I. *mf*

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II. in B \flat

Clar. b. in B \flat

Fag. I. II.

Cor. I. II. in F.

Cor. III. IV. in F.

Viol. I. *mf*

Viol. II. *mf*

Viole. *mf*

Celli. *mf*

[illegible]

Picc. *f*

Fl. I. *mf*

Fl. II. *mf*

Ob. I. II. *mf*

C. ingl. *mf*

Clar. I. II. in Bb *mf*

Clar. b. in Bb *ff* *mf*

Fag. I. II. *ff* *a II.*

C. Fag. *ff*

Cor. I. II. in F. *ff* *I.* *mf*

Cor. III. IV. in F. *ff* *III.* *mf*

Timp. *tr* *Muta, Db. D4*

Viol. I. *mf*

Viol. II. *mf*

Viole. *mf*

Celli. *mf*

Bassi. *mf*

Picc. *mf* 8 *sempre cresc.* *f*
 Fl. I. *sempre cresc.*
 Fl. II. *f*
 Ob. I. II. I. *sempre cresc.* a 2. *f*
 C. ingl. *sempre cresc.*
 Clar. I. II. in B \flat *sempre cresc.* *f*
 Clar. b. in B \flat *sempre cresc.* *f*
 Fag. I. II. *sempre cresc.* *f*
 C. Fag. *sempre cresc.* *f*
 Cor. I. II. in F. I. *f*
 Cor. III. IV. in F. III. *sempre cresc.* a 2. *ff*
 Trombe I. II. in B \sharp *f*
 Trombe III. IV. in B \sharp *f*
 Tr-bni I. II. *f*
 Timp. *f*
 Triang. *f*
 Viol. I. *sempre cresc.* *ff*
 Viol. II. *sempre cresc.* *ff*
 Viole. *sempre cresc.* *ff*
 Celli. *sempre cresc.* *ff*
 Bassi. *ff*

Picc.
 Fl. I.
 Fl. II.
 Ob. I. II.
 C. ingl.
 Clar. I. II. in B \flat
 Clar. b. in B \flat
 Fag. I. II.
 C. Fag.
 Cor. I. II. in F.
 Cor. III. IV. in F.
 Trombe I. II. in B \flat
 Trombe III. IV. in B \flat
 Tr-bni I. II.
 Tr-bne III. Tuba.
 Timp.
 Triang. Piatti.
 Arpa I.
 Arpa II.
 Viol. I.
 Viol. II.
 Viole.
 Celli.
 Bassi.

Muta, F \sharp -F \sharp Muta, B \flat -A.

Andante.

Pice.
 Fl. I.
 Fl. II.
 Ob. I. II.
 C. ingl.
 Clar. I. II.
 in B \flat
 Clar. b.
 in B \flat
 Fag. I. II.
 Cor. I. II.
 in F.
 Cor. III. IV.
 in F.
 Trombe I. II.
 in B \flat
 Trombe III. IV.
 in B \flat
 Tr-bni I. II.
 Tr-bne III.
 Tuba.
 Arpa I.
 Arpa II.
 Viol. I.
 Viol. II.
 Viole.
 Celli.
 Bassi.

p
con fantasia
gliss.
gliss.

Andante.

Andante.

Clar. I. II.
in B \flat

Clar. b.
in B \flat

Fag. I. II.

Timp.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

18

18

Allegretto grazioso.

Ob. I. II.

C. ingl.

Clar. I. II.
in B \flat

Clar. b.
in B \flat

Fag. I. II.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

Allegretto grazioso.

Fl. I. *mf* *p* *tr*

Fl. II. *mf* *p* *tr*

Ob. I. II.

C. ingl.

Clar. I. II. in B \flat

Clar. b. in B \flat *p*

Fag. I. II. *mf* *p*

Cor. III. in F. *p*

Viol. I. *pizz.* *p* *arco*

Viol. II. *pizz.* *p* *arco*

Viole. *pizz.* *p* *arco*

Celli. *pizz.* *p* *arco*

Bassi.

19

Clar. b. in B \flat *p*

Cor. II. in F. II. *p*

Viol. I. *die Hälfte* *p* *cresc.* *Solo* *2 Solo Violins* *3* *3* *cresc.*

Viol. II. *die Hälfte* *p* *cresc.* *cresc.* *p* *cresc.*

Viole. *2 Soli* *p* *3* *cresc.* *die Hälfte*

Celli. *pizz.* *p* *cresc.* *pizz.* *arco* *cresc.*

Bassi. *die Hälfte* *p* *cresc.* *p* *cresc.*

19

Ob.I.II.

C. ingl.

Clar.I.II.
in B \flat

Clar. b.
in B \flat

Fag.I.II.

Viol.I.

Viol.II.

Viole.

Celli.

Bassi.

Quasi lento. Flauto III.

Picc.

Fl.I.

Fl.II.

Ob.I.II.

C. ingl.

Clar.I.II.
in B \flat

Clar. b.
in B \flat

Fag.I.II.

Arpa I.

Quasi lento.

Fl. III.

Fl. I.

Fl. II.

Clar. I. II.
in B♭

Clar. b.
in B♭

Fag. I. II.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

a tempo

2 Solo Violinen

3

3

pizz.

p

pizz.

p

pizz.

p

arco

pizz.

a tempo

[illegible]

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II.
in B \flat .

Clar. b.
in B \flat .

Fag. I. II.

C. Fag.

Cor. I. II.
in F.

Cor. III. IV.
in F.

Trombe I. II.
in B \flat .

Trombe III. IV.
in B \flat .

Tr.-bni I. II.

Tr.-bni III
e Tuba.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

Solo Violine

tutti

f

p cresc. rit.

f

tutti

f

tutti

f

Solo p cresc. molto

Solo

3 3

Solo p espress.

f

Allegro con brio.

Picc.
Fl. I.
Fl. II.
Ob. I. II.
C. ingl.
Clar. I. II.
in Bb.
Clar. b.
in Bb.
Fag. I. II.
C. Fag.
Cor. I. II.
in F.
Cor. III. IV.
in F.
Trombe I. II.
in Bb.
Trombe III. IV.
in Bb.
Tr-bni I. II.
Tr-bne III.
e Tuba.
Timp.
Gr. C.
Viol. I.
Viol. II.
Viole.
Celli.
Bassi.

21

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II.
in Bb.

Clar. b.
in Bb.

Fag. I. II.

C. Fag.

Cor. I. II.
in F.

Cor. III. IV.
in F.

Timp.

Piatti.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

Picc.
 Fl. I.
 Fl. II.
 Ob. I. II.
 C. ingl.
 Clar. I. II. in Bb.
 Clar. b. in Bb.
 Fag. I. II.
 C. Fag.
 Cor. I. II. in F.
 Cor. III. IV. in F.
 Trombe I. II. in Bb.
 Trombe III. IV. in Bb.
 Tr-bni I. II.
 Tr-bne III. e Tuba.
 Timp.
 Triang.
 Arpa I.
 Arpa II.
 Viol. I.
 Viol. II.
 Viole.
 Celli.
 Bassi.

Musical score for page 51, featuring a large orchestral ensemble including woodwinds, brass, strings, and percussion. The score is divided into two systems. The first system includes Piccolo, Flutes I & II, Oboe I & II, Clarinet in G, Clarinet in Bb, Bassoon I & II, Contrabassoon, Cor in F, Trombones I, II, III, IV, Trumpets I, II, III, IV, Tuba, Timpani, and Triangle. The second system includes Arpa I & II, Violins I & II, Viola, Cello, and Bass. The music is in 2/4 time with a key signature of one flat (Bb). The score shows various musical notations including notes, rests, dynamics (ff, sf), and articulation marks.

Gran Flauto.

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II.
in B \flat .

Clar. b.
in B \flat .

Fag. I. II.

C. Fag.

Cor. I. II.
in F.

Cor. III. IV.
in F.

Trombe I. II.
in B \flat .

Trombe III. IV.
in B \flat .

Tr-bni I. II.

Tr-bne III.
e Tuba.

Timp.

Triang.
Piatti.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

Salome's Tanz.

Allegretto ben ritmato.

Fag. I. II. *p*
 Tamb. *pp*
 Gr. C. *pp*
 Viole. *p*
 Celli. *p pizz.*
 Bassi. *p pizz.* *arco*

Allegretto ben ritmato

Clar. I. II. in Bb.
 Clar. b. in Bb.
 Fag. I. II. *p*
 Gr. C. *p*
 Viole. *p*
 Celli. *p*
 Bassi. *p*

22

Fl. I. *fp*
 Fl. II. *fp*
 Clar. I. II. in Bb. *fp*
 Clar. b. in Bb. *fp*
 Fag. I. II. *fp*
 Cor. I. II. in F. *fp*
 Tamb. *tr*
 Viol. I. *pizz. f*
 Viol. II. *pizz. f*
 Viole. *fp*
 Celli. *pizz. f*
 Bassi. *pizz. f* *arco*

22

arco

This musical score page contains measures 23 through 27 of a symphony. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is arranged for a full orchestra with the following parts visible:

- Flutes:** Fl. III., Fl. I., and Fl. II. Fl. III. has a trill in measure 23. Fl. I. and Fl. II. have trills in measure 23 and play rapid sixteenth-note passages in measures 24-27.
- Clarinet:** Clar. I. II. in B-flat. It has a trill in measure 23 and plays a melodic line in measures 24-27.
- Bassoon:** Fag. I. II. It has a trill in measure 23 and is silent in the subsequent measures.
- Celli:** They play a simple eighth-note pattern in measure 23 and are silent in measures 24-27.
- Piccolo:** Indicated by the label "Piccolo." in measure 24, it is silent throughout the page.

The measures are numbered 23, 24, 25, 26, and 27 at the bottom of the page. The score is written for a full orchestra, with woodwinds and strings playing various melodic and rhythmic patterns.

Picc.

Fl. I.

Fl. II.

Ob. I.

Clar. I. II.
in B \flat .

Clar. b.
in B \flat .

Fag. I. II.

Viol. I.

Viol. II.

Viole.

Picc.

Fl. I.

Fl. II.

Ob. I. II.

Clar. I. II.
in B \flat .

Clar. b.
in B \flat .

Fag. I. II.

Cor. I. II.
in F.

Arpa I.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

24

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II.
in Bb.

Clar. b.
in Bb.

Fag. I. II.

C. Fag.

Cor. I. II.
in F.

Tamb.

Arpa I.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

24

[illegible]

Fl. I.

Clar. I. II.
in Bb.

Clar. b.
in Bb.

Fag. I. II.

Timp.

Arpa I

Arpa II.

Viole.

Celli.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II.
in Bb.

Clar. b.
in Bb.

Fag. I. II.

Tamb.

Celli.

Bassi.

Fl. I. *tr*

Fl. II. *tr*

Ob. I. II.

Clar. I. II. in B \flat . *tr* *p tr* *tr* *tr*

Fag. I. II. *p*

Tamb.

Viole.

Celli. *pizz.*

Bassi. *pizz.*

(26)

Fl. I. *tr*

Fl. II.

Ob. I. II.

Fag. I. II.

Tamb. *tr*

Viole.

Celli.

Bassi.

(26)

arco

(27)

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II.
in B \flat .

Clar. b.
in B \flat .

Fag. I. II.

C. Fag.

Cor. I. II.
in F.

Cor. III. IV.
in F.

Tr.-bni I. II.

Tr.-bne III
e Tuba.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

sempre cresc.

cresc.

p

cresc.

a 2

f

(27)

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II.
in Bb.

Clar. b.
in Bb.

Fag. I. II.

C. Fag.

Cor. I. II.
in F.

Cor. III. IV.
in F.

Trombe I. II.
in Bb.

Tr.-bni I. II.

Tr.-bne III
e Tuba.

Timp.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

Picc.
 Fl. I.
 Fl. II.
 Ob. I. II.
 C. ingl.
 Clar. I. II.
 in Bb.
 Clar. b.
 in Bb.
 Fag. I. II.
 C. Fag.
 Cor. I. II.
 in F.
 Cor. III. IV.
 in F.
 Trombe I. II.
 in Bb.
 Trombe III. IV.
 in Bb.
 Tr-bne III
 e Tuba.
 Viol. I.
 Viol. II.
 Viole.
 Celli.
 Bassi.

Picc. *ff*
 Fl. I. *ff*
 Fl. II. *ff*
 Ob. I. II. *ff*
 C. ingl. *ff*
 Clar. I. II in B \flat *ff*
 Clar. b. in B \flat *ff*
 Fag. I. II. *ff*
 C. Fag. *ff*
 Cor. I. II in F. *ff*
 Cor. III. IV in F. *ff*
 Trombe I. II in B \flat *ff*
 Trombe III. IV in B \flat *ff*
 Tr.-bni. I. II. *ff*
 Tr.-bne. III & Tuba. *ff*
 Timp. *ff*
 Tamb. *ff* Tambourin. *ff*
 Arpa I. *ff*
 Arpa II. *ff*
 Viol. I. *ff*
 Viol. II. *ff*
 Viole. *ff*
 Celli. *ff*
 Bassi. *ff*

Picc.
 Fl. I.
 Fl. II.
 Ob. I. II.
 C. ingl.
 Clar. I. II
 in B \flat
 Clar. b.
 in B \flat
 Fag. I. II.
 C. Fag.
 Cor. I. II
 in F.
 Cor. III. IV
 in F.
 Trombe I. II
 in B \flat
 Trombe III. IV
 in B \flat
 Tr.-bni. I. II.
 Tr.-bne. III
 & Tuba.
 Tamb.
 Tambourin.
 Arpa I.
 Arpa II.
 Viol. I.
 Viol. II.
 Viole.
 Celli.
 Bassi.

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II
in B \flat

Clar. b.
in B \flat

Fag. I. II.

C. Fag.

Cor. I. II
in F.

Cor. III. IV
in F.

Trombe I. II
in B \flat

Trombe III. IV
in B \flat

Tr. bni. I. II.

Tr. bne III
& Tuba.

Tamb.
Campanella.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viola.

Celli.

Bassi.

Campanella.

f

f

Picc.
 Fl. I.
 Fl. II.
 Ob. I. II.
 C. ingl.
 Clar. I. II
 in B \flat
 Clar. b.
 in B \flat
 Fag. I. II.
 C. Fag.
 Cor. I. II
 in F.
 Cor. III. IV
 in F.
 Tr.-bni. I. II.
 Tr.-bne III
 & Tuba.
 Campanella.
 Arpa I.
 Arpa II.
 Viol. I.
 Viol. II.
 Viole.
 Celli.
 Bassi.

loco
a 2

Più moto.

Picc. *ff*

Fl. I. *ff*

Fl. II. *ff*

Ob. I. II. *ff*

C. ingl. *molto cresc.*

Clar. I. II in B \flat *ff*

Clar. b. in B \flat *molto cresc.*

Fag. I. II. *molto cresc.*

C. Fag. *molto cresc.*

Cor. I. II in F. *gestopft* *molto cresc.*

Cor. III. IV in F. *gestopft* *molto cresc.*

Tr.-bni. I. II. *a 2* *ff*

Tr.-bne. III & Tuba. *ff*

Arpa I. *glissando*

Arpa II. *glissando*

Viol. I. *molto cresc.*

Viol. II. *molto cresc.*

Viole. *molto cresc.*

Celli. *molto cresc.*

Bassi. *molto cresc.*

Più moto.

ff

29 stretto con delirio.

Picc. *ff*
 Fl. I. *ff*
 Fl. II. *ff*
 Ob. I. II. *ff*
 C. ingl. *ff*
 Clar. I. II in B \flat *ff*
 Clar. b. in B \flat *ff*
 Fag. I. II. *ff*
 C. Fag. *ff*
 Cor. I. II in F. *ff* natürlich.
 Cor. III. IV in F. *ff* natürlich.
 Trombe I. II in B \flat *ff*
 Trombe III. IV in B \flat *ff*
 Tr.-bni I. II. *ff*
 Tr.-bne III & Tuba. *ff*
 Timp. *ff*
 Arpa I. *ff*
 Arpa II. *ff*
 Viol. I. *ff*
 Viol. II. *ff*
 Viole. *ff*
 Celli. *ff*
 Bassi. *ff*

29 stretto con delirio.

Picc.
 Fl. I.
 Fl. II.
 Ob. I. II.
 C. ingl.
 Clar. I. II in B \flat
 Clar. b. in B \flat
 Fag. I. II.
 Cor. I. II in F.
 Cor. III. IV in F.
 Trombe I. II in B \flat
 Trombe III. IV in B \flat
 Tr.-bne. I. II.
 Tr.-bne. III & Tuba.
 Viol. I.
 Viol. II.
 Viole.
 Celli.
 Bassi.

f
pizz.
f
pizz.
f
pizz.
decresc.
decresc.

Flauto III.

Fl. III. *pp*

Fl. I. *pp*

Fl. II. *pp*

C. ingl. *pp*

Clar. I. II in B \flat *p*

Fag. I. II *p*

Cor. I in F. *gedämpft. p*

Arpa I. *p*

Viol. I. *p* *dimin.*

Viol. II. *p*

Viole. *p*

Celli. *pizz. p*

Bassi. *pizz. p*

Moderato con fermezza.

Fl. III. *f*

Fl. I. *f*

Fl. II. *f*

Ob. I. II. *f*

C. ingl. *f*

Clar. I. II in B \flat *f*

Clar. b. in B \flat *f*

Fag. I. II. *f*

Arpa I. *f*

Viol. I. *f*

Viol. II. *f*

Viole. *f*

Celli. *f*

Bassi. *pizz. pp*

Moderato con fermezza.

This is a page from a musical score, likely for a symphony. The score is written for a large orchestra, with parts for various instruments listed on the left side. The instruments include Flutes (Fl. I, II, III), Oboes (Ob. I, II), Clarinets (Clar. I, II in Bb, Clar. b. in Bb), Bassoons (Fag. I, II, C. Fag.), Cori (Cor. I, II in F, Cor. III, IV in F), Tubas, Violins (Viol. I, II), Violas (Viole.), Cellos (Celli.), and Basses (Bassi.). The score is in 4/4 time and includes dynamic markings such as 'f' (forte) and 'marc.' (marcato). The music is written in a key signature of one flat (Bb). The score is arranged in a standard orchestral format, with the woodwinds and brasses in the upper staves and the strings in the lower staves. The page shows a transition from a previous section, with the first measure of the new section marked with a double bar line and a repeat sign. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall style is that of a classical symphony, with a focus on melodic and harmonic development.

Movimento ma posato.

Fl. III.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II.
in B \flat

Clar. b.
in B \flat

Fag. I. II.

C. Fag.

Cor. I. II
in F.

Cor. III. IV
in F.

Tuba.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

31 Feroce.

Enfatico.

Fl. III. *ff*

Fl. I. *ff*

Fl. II. *ff*

Ob. I. II. *ff*

C. ingl. *ff*

Clar. I. II. in B. *ff*

Clar. b. in B \flat *ff*

Fag. I. II. *ff*

C. Fag. *ff*

Cor. I. II in F. *ff* *a 2*

Cor. III. IV in F. *ff* *gestopft.* *natürlich*

Trombe I. II in B \flat *ff*

Trombe III. IV in B \flat *ff*

Tr-bni. I. II. *ff*

Tr-bne. III. Tuba. *ff*

Timp. *ff* *trumm*

Viol. I. *ff*

Viol. II. *ff*

Viole. *ff*

Celli. *ff*

Bassi. *ff*

31 Feroce.

Enfatico.

Muta Piccolo animato

Fl. III.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II
in B \flat

Clar. b.
in B \flat

Fag. I. II.

C. Fag.

Cor. I. II
in F.

Cor. III. IV
in F.

Trombe I. II
in B \flat

Trombe III
in B \flat

Tr.-bni. I. II.

Tr.-bne. III.
Tuba.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

animato

con energia

Picc.

Fl. I.

Fl. II.

Ob. I. II.

Cl. ingl.

Clar. I. II in B \flat

Clar. b. in B \flat

Fag. I. II.

C. Fag.

Cor. I. II in F.

Cor. III. IV in F.

Trombe I. II in B \flat

Trombe III. IV in B \flat

Tr. bne. I. II.

Tr. bni. III Tuba.

Viol. I.

Viol. II.

Viola.

Celli.

Bassi.

32

ff con energia

Pico.
 Fl. I.
 Fl. II.
 Ob. I. II.
 C. ingl.
 Clar. I. II
 in B \flat
 Clar. b.
 in B \flat
 Fag. I. II.
 C. Fag.
 Cor. I. II
 in F.
 Cor. III. IV
 in F.
 Trombe I. II.
 in B \flat
 Trombe III. IV
 in B \flat
 Tuba.
 Viol. I.
 Viol. II.
 Viole.
 Celli.
 Bassi.

Più Allegro.

Picc.
 Fl. I.
 Fl. II.
 Ob. I. II.
 C. ingl.
 Clar. I. II. in B \flat
 Clar. b. in B \flat
 Fag. I. II.
 C. Fag.
 Cor. I. II. in F.
 Cor. III. IV. in F.
 Trombe I. II. in B \flat
 Trombe III. IV. in B \flat
 Tr.-bnc. III. Tuba.
 Piatti.
 Viol. I.
 Viol. II.
 Viole.
 Celli.
 Bassi.

Tuba.
 ff
 ff

Più Allegro.

33

Furioso.

Picc. *ff* *fff*

Fl. I. *ff* *fff*

Fl. II. *ff* *fff*

Ob. I. II. *ff* *fff*

C. ingl. *ff* *fff*

Clar. I. II in B \flat *ff* *fff* *à 2*

Clar. b. in B \flat *ff* *fff*

Fag. I. II. *ff* *fff*

C. Fag. *ff*

Cor. I. II in F *ff* *gestopft* *offen* *fff*

Cor. III. IV in F *ff* *fff*

Trombe I. II in B \flat *ffp*

Trombe III. IV in B \flat *ffp*

Tr. bni. I. II. *à 2*

Tr. bne. III. Tuba. *Tr. III.* *ff*

Furioso.

33

Più lento.

Picc.

Fl. I.

Fl. II.

Ob. I. II.

C. ingl.

Clar. I. II. in B \flat

Clar. b. in B \flat

Fag. I. II.

Cor. I. II. in F.

Cor. III. IV. in F.

Trombe I. II. in B \flat

Trombe III. IV. in B \flat

Tr.-bni I. II.

Tr.-bni III. IV. & Tuba

Tam-tam

con sordini gedämpft

ff lasciare vibrare

Più lento.

Ob. I.II. *mf cresc.*

C. ingl. *mf cresc.*

Clar. I.II. in A.

C. Fag. *p*

Cor. I.II. in F. *p cresc.* *mf cresc.*

Cor. III. IV. in F. *p cresc.* *cresc.*

Tr.-bni I.II. *pp*

Tr.-bni III & Tuba *pp*

Timp.

Arpa I. *p* *D#*

Arpa II. *D#*

Viol. I. *mf cresc.*

Viol. II. *mf cresc.*

Viole *p cresc.*

Celli *mf* *p cresc.*

Bassi *pizz.*

[illegible][illegible]

Ob. I. II. *mf*

Clar. I. II. in A. *mf*

Clar. b. in A. *mf*

Fag. I. II. *mf*

Cor. I. II. in F. *mf*

Cor. III. IV. in F. *mf*

Timp. *pp*

Arpa II. *Muta in G^b* *F^b - B^b*

Viol. I. *mf* *deciso* *p*

Viol. II. *mf* *deciso* *p*

Viole *mf* *deciso* *p*

Celli *mf* *deciso* *p*

Bassi *mf* *deciso* *p*

Fl. I. *p*

Fl. II. *p*

Ob. I. II. *rit.*

C. ingl. *Solo* *con tristezza* *pp*

Clar. I. II. in A. *rit.* *Solo* *con tristezza* *p*

Clar. b. *rit.* *pp*

Fag. I. II. *rit.*

Cor. I. II. in F. *poco marc.* *3* *pp* *rallen.*

Cor. III. IV. in F. *pp* *rallen.*

Viol. I. *rit. molto cresc.* *p* *pp* *rallen.*

Viol. II. *rit. molto cresc.* *p* *pp* *div.* *perdendosi*

Viole *rit. molto cresc.* *p* *pp* *div.* *perdendosi*

Celli *rit. molto cresc.* *p* *pp* *espress.* *ratten.* *perdendosi*

Bassi *pizz.* *poco lento* *R. 8014 E.*

35 *amoroso*

35 *p*

Allegro con fuoco.

Picc. *ff*
 Fl. I. *ff*
 Fl. II. *ff*
 Ob. I. II. *ff*
 C. ingl. *ff*
 Clar. I. II. in A. *ff*
 Clar. b. in A. *ff*
 Fag. I. II. *ff*
 C. Fag. *ff*
 Cor. I. II. in F. *ff*
 Cor. III. IV. in F. *ff*
 Trombe I. II. in A. *ff*
 Trombe III. IV. in A. *ff*
 Tr.-bni I. II. *ff*
 Tr.-bni III. & Tuba *ff*
 Timp. *ff*
 Piatti *ff*
 Viol. I. *ff*
 Viol. II. *ff*
 Virole *ff*
 Celli *ff*
 Bassi *ff*

Si prendono le bacchette di tamburo
 Trommelschlägel *fp*

div.

Allegro con fuoco.

Lento.

Fl. I. *fp* *decresc. rit.* *p*

Fl. II. *fp cresc.* *decresc. rit.* *p*

Ob. I. II. *fp* *decresc. rit.* *p*

C. ingl. *fp cresc.* *decresc. rit.* *con duolo* *pp*

Clar. I. II. in A. *fp cresc.* *decresc. rit.* *p*

Clar. b. in A. *fp cresc.* *decresc. rit.* *p* *pp*

Fag. I. II. *fp cresc.* *decresc. rit.* *p*

Cor. I. II. in F. *fp cresc.* *decresc. rit.* *con sordini gedämpft*

Cor. III. IV. in F. *fp cresc.* *decresc. rit.* *con sordini gedämpft*

Timp. *p* *tr^m 3* *tr^m 3* *pp* *ppp*

Piatti *tr^m* *rit.*

Viol. I. *p* *pp*

Viol. II. *p* *pp*

Viole *p* *pp*

Celli *p* *pp*

Bassi *p* *pp*

Lento.